ENGAGING THE WORLD

Annual Report 2008/2009

ROM Royal Ontario Museum

World Cultures | Natural History

GORDO
GERTIE

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MESSAGE FROM THE CHAIR OF THE BOARD OF TRUSTEES AND THE DIRECTOR AND CEO

"Engage the World" is more than just our new tagline — it summarizes the overarching philosophy of the new, revitalized ROM.

The collective vision and commitment over the duration of the highly ambitious Renaissance ROM project culminated in an outstanding finale as the ROM's bold metamorphosis was complete — a Museum of wonder, excitement, inspiration and delight. A Museum for the 21st century. Ontario — and the world — responded with a standing ovation.

Last fiscal year, over 1.1 million general admission visitors came through our doors. Over the ROM's entire 95-year history, the Museum has never attracted as many visitors as it did in 2008/2009. This record-breaking attendance is particularly significant considering the major global economic downturn during this time. The public is responding to the Museum as more than a curatorial and research institution—but as a place where both education and wonder thrive in one vibrant, fascinating and truly accessible place.

Renaissance ROM has doubled the number of artifacts on display and has attracted delighted visitors from across Canada and around the world since its opening. This transformational project has restored the ROM's heritage buildings and galleries, created a provocative landmark — the Michael Lee-Chin Crystal — and has sparked public excitement in art, culture and the natural world.

Building on the focus of increased accessibility, the ROM is committed to unprecedented levels of programming designed to engage the public in significant matters arising from its dual mandates in World Cultures and Natural History. Now that the stage has been set with the completion of new buildings and galleries, the next logical step is to enliven the venue with visitors, addressing the public purpose of the Museum and sustaining its economic base.

Programming consists of the exploration and discussion of subjects and issues that arise from our collections, research and exhibitions. Program channels provide access to knowledge consisting of exhibitions, lectures, debates, films, publications and symposia. Each permits a focus on different demographics and age groups. Last fiscal year saw the launch of programming including ROM Kids Weekends, Out of the Vaults, Community Heritage Days, a special lecture series and ROM Sleepovers.

In the years ahead, the ROM will bring the world's best international exhibitions to the new Garfield Weston Exhibition Hall, Canada's largest hall for temporary exhibitions, enrich its dialogue with the community, enhance the collections, and thrive as a research and academic institution — engaging our world as the Museum has never done before.

Salvatore M. Badali
Chair of the Board of Trustees
Royal Ontario Museum

William Thorsell
Director and CEO
Royal Ontario Museum

MESSAGE FROM THE CHAIR OF THE ROM GOVERNORS AND THE PRESIDENT AND EXECUTIVE DIRECTOR

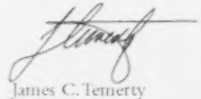
Reflecting back on the past year, in spite of the challenging economic times, the ROM Governors Office has had a number of milestone achievements.

We recently surpassed the $280 million mark in funds raised for Renaissance ROM and its related priorities, making it the most successful cultural campaign in Canadian history. This is a true testament to the dedicated efforts of the Countdown to Completion Task Force, Renaissance ROM Campaign Cabinet, ROM Board of Governors, Governors staff and the many volunteers who have been diligently focused on raising funds to meet the financial commitment of the final phase of the campaign and all aspects of the project that were set forth in 2002.

Over the course of Renaissance ROM, one of our primary goals has been to create a warm and appreciative environment in which to engage and encourage donors and volunteers to continue their involvement in the life of the Museum. As Renaissance ROM draws to a close, stewardship and donor relations will take on an increasingly important role in the future success of the ROM. This past fall, a Stewardship Task Force, chaired by Louise Temerty, was formed to provide staff with feedback and guidance on our current stewardship practices and to help us develop a more personalized and effective post-campaign donor relations strategy.

Accessibility has been a key focus in our activities this year, and we have continued our efforts to provide diverse community access to ROM programs. As part of the Museum's Community Access Network (ROM CAN), the ROM Governors has been providing family passes to the Child Life Department at The Hospital for Sick Children every month. This initiative has been giving children and families the chance to enjoy a special experience outside of the hospital during very personally difficult times. On a larger scale, our School Visits Bursary Program enabled more than 11,000 to access the Museum out of a 147,000 School Visits last year, thereby providing admission, tours of galleries and interactive activities aligned to meet educational goals.

As the Renaissance ROM Campaign draws to a close in 2009, the framework for several exciting new fundraising initiatives has started to take shape. The theme of enhancing access to the ROM's collections, spaces, and content will be a central theme and will form one of the Governors' fundraising priorities going forward. The ROM Governors' major gift staff look forward to collaborating with the ROM in the planning process associated with these innovative access-driven priorities.



James C. Temerty
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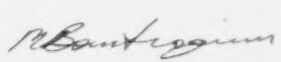

Dr. Marie Bountrogianni
President and Executive Director
ROM Board of Governors

ENGAGING THE WORLD

Ontario Premier Dalton McGuinty and Minister of Culture Aileen Carroll announcing at a news conference on September 24, 2008, the ROM will present one of the most important exhibitions in the Museum's history, *Dead Sea Scrolls: Words that Changed the World*.

As much as the year prior was about installing and opening galleries in the Michael Lee-Chin Crystal, last fiscal was about operating to our full potential. While the decision not to close during renovation added substantial challenges to both construction and running the Museum, the benefit was seen through the strong loyalty of our visitors, members, staff and volunteers alike.

The ROM became the Museum imagined at the start of the ambitious Renaissance ROM project — world renowned modern architecture skillfully married with beautifully restored heritage buildings. It made the goal of bringing never-before seen collections for view in expansive new galleries a reality.

The new ROM is truly the people's Museum. It holds infinite appeal for visitors of all ages and interests — from art seekers to globetrotters to intellectuals to families with young children. The ROM offers contemporary art displays, ROMtravel, kids camps, lectures, and themed family weekends. The Young Patrons' Circle is the second largest such group in North America surpassed in size only by New York's MoMA.

During this period, the ROM unveiled 22 new or renovated galleries, presented over 40 exhibitions, hosted numerous events and programs, and continued to produce internationally recognized curatorial research.

With the opening of its final two galleries in April 2008, the Michael Lee-Chin Crystal was fully complete. The ROM could now focus on the business of being a museum — on content and galleries, and bringing more objects than ever out of vast storerooms for public view.

In Spring 2008, the ROM completed a major visitor satisfaction survey through the Strategic Council, which continues with our own visitor exit surveys. The survey revealed unusually high levels of satisfaction with the museum experience —94 per cent — and value for money — 84 per cent. It also indicated very high levels of awareness of the ROM in the GTA as a preferred destination for leisure activities, especially among young families. 2008/09 also saw the creation of an Accessibility Task Force, formed to review the Accessibility for Ontarians Act and the ROM's preparedness to engage visitors with disabilities.

In the first summer after full completion of the Michael Lee-Chin Crystal, the ROM was active with visitors from around the world. A dramatic new exterior presence — the ROM's new Bloor Street Plaza — quickly became a natural, central meeting spot for people, an outdoor space to hear music, and a highly visible location for engaging public outdoor displays — such as a 10-ft sand sculpture constructed to officially launch ROMkids weekends in July.

The immensely popular *Darwin: The Evolution Revolution* drew crowds in August — the most in-depth exhibition ever assembled on this highly original thinker and his revolutionary theory of evolution by natural selection.

The international acclaim generated by Renaissance ROM bestowed a new heightened profile to the Museum around the world. Local interest also grew — approximately half our visitors last summer were Canadian, compared with only 35 percent eight years ago. However, as local and international tourist numbers grew, U.S. tourism to Canada suffered a wane.

The new ROM is truly the people's Museum.

Families and kids welcomed the new ROM with Summer Club hitting a new record of 2,069 attendees, and the annual School Visits program attracting approximately 147,000 students this fiscal.

The ROM's major exhibition for Fall 2008/Winter 2009, *The Nature of Diamonds*, presented by De Beers Canada, opened in October in the spacious new Garfield Weston Exhibition Hall. This significant exhibition showcased diamonds in both their natural and cultural contexts. The award-winning, multi-faceted exhibition was celebrated at the ROM's Material Ball in November.

Also last fall, 15 core *Iconic Objects* were identified in the ROM's permanent collections, each supplemented by video touch screens offering historical information — a nod to the goal of increasing electronic access of the Museum. The new *Out of the Vaults* series was launched with the display of Sitting Bull's Headdress and related items. The program features rare, often exposure-sensitive artifacts not normally on display.

In November, a sold out gala launched the ROM's original archaeology exhibition *Mysteries of Ancient Ukraine: the Remarkable Trypilian Culture (5400 – 2700 BC)*, presented by Northland Power. The exhibition introduced the Trypillians, an ancient Neolithic people who inhabited the territory of present-day Ukraine, through a rich selection of artifacts on loan from national Ukrainian museums and the ROM's World Cultures collections.

The year 2008 closed on a glittering highlight with the Museum's Season of Gems programming lineup and a sparkling ROM for the Holidays, which included *The Nature of Diamonds, Light & Stone: Gems from the Collection of Michael Scott* and the opening of Teck Suite of Galleries: Earth's Treasures. The Teck Suite of Galleries occupy a total of 6,900 square feet and showcase over 2,000 specimens of minerals, rocks, meteorites and gems — a collection among the finest in North America. The vast collection is showcased through new e-labeling digital touch screens that allow visitors to zoom in to view specimens in more detail, and to access a greater depth of information than standard labeling can ever provide.

Also in December, the ROM became the first Canadian museum to feature an exhibition focused on the subject of street art with the Institute for Contemporary Culture's installation of *Housepaint, Phase 2: Shelter.*

The New Year began with the sale of 90 Queen's Park (former McLaughlin Planetarium building) to the University of Toronto for institutional purposes, with a significant amount of space apportioned to the ROM. This sale realized the plan of a $20-million joint site development to support Renaissance ROM.

In February, the ROM hosted a special exhibition to commemorate the centenary of the Burgess Shale discovery, on loan from the Smithsonian Institution Archives. *A Fossil Paradise: The Discovery of the Burgess Shale by Charles D. Walcott*, featured vintage prints used to make scientific observations of the region's geology in the early 20th century. February also saw the opening in the Herman Herzog Levy Gallery of *Brilliant Strokes: Chinese Paintings from the Mactaggart Art Collection* — Chinese artworks from the Mactaggart Family Art Collection, on loan from the University of Alberta Museum, and was sponsored by Manulife Financial.

Iconic Objects in the ROM's permanent collections were highlighted by video kiosks and illuminated visitors to their significance.

In the international research world, the ROM made waves with an article proposing a new order of tapeworm, co-authored by Curator Claire Healy.

The often dreary month of February was brightened by the remarkable sight of a 39-foot *Tyrannosaurus rex* sculpture made of 1,400 balloons, to celebrate the ROM's second annual Family Day Long Weekend. In honour of the new provincial Family Day, the ROM also provided Museum passes to families at SickKids hospital.

On March 1, the Ancient Egyptian Book of the Dead was displayed as part of *Out of the Vaults* — which also launched March is Egypt Month. The extraordinary scroll, over six meters long and recently conserved, was seen in its full beauty for the first time in over 2,300 years. March break was a huge success, with families enjoying a special schedule of Egypt-related hands-on activities.

Partnerships were a key focus this past year. The ROM proactively collaborated with even more external partners than in previous years, with the goal of extending our intellectual reach under

the new tagline, Engage the World. One such example, with the Greater Toronto Airport Authority enabled a ROM dinosaur cast to be displayed at Pearson International airport. Partnering with United Way and the Institute for Canadian Citizenship,

The ROM decided not to close during the years of construction.
The reward was the strong loyalty of our visitors and members, resulting in record attendance.

ROM CAN (Community Access Network) was announced last year, an innovative new program that provides free Museum tickets directly to communities and individuals who may have otherwise not been able to visit the Museum.

Connecting to the community also took on a greater focus last year, with Community Heritage Days — Ukrainian Heritage Day, South Asian Heritage Weekend and Muslim Heritage Weekend — as well as special exhibitions to host Black History Month and Toronto's annual Scotiabank Caribana Festival. The *Out from Under: Disability, History and Things to Remember* exhibition, in cooper tion with Ryerson University and ROM Governors, explored the social history of disabilities in Ontario. Scavenger hunts were also created for corporate team building, providing fun, educational, and revenue-generating ROM group activities for adult groups.

Community outreach was also more evident through new, proactive measures such as the creation of a Community Advisory Panel to consult on the upcoming *Dead Sea Scrolls* blockbuster exhibition.

The ROM also looked within, undertaking an Employee Engagement Survey with museum-wide action plans developed based on its findings. The plan, "Building a Culture of Conversation", dovetails on the new Engage The World tagline and initiative, recognizing the engagement we must have with each other to succeed in our new strategic direction. These strategies will help us communicate more effectively, enhance our ability to incorporate new ideas into our business, and, most importantly, assist in building a healthier organization.

With the new iconic new Michael Lee-Chin Crystal now complete and the population of the stunning new galleries realized, it's time now to focus on the human aspect of the Museum. Through deepening our level of connection to community partners, international audiences and internal stakeholders alike, the ROM is well positioned to Engage the World well into the future.

COLLECTIONS AND RESEARCH

Copy of Death of General Wolfe, by unknown artist, was donated by Frederic and Guillaume Eaton. It is seen here undergoing conservation work by Hilkka Sobisti, Senior Painting Conservator. The ROM also has a Benjamin West version of The Death of General Wolfe featured as one of the Museum's Iconic Objects.

Occupying much of Collections and Research's effort this past year was the completion of the new Teck Suite of Galleries: Earth's Treasures and the Schad Gallery of Biodiversity. While there was much attention directed to completing the galleries during this period, ROM curators also have continued to conduct fieldwork in over 26 countries and regions spanning the globe from Guyana to South Africa and Vietnam to the Northwest Territories. In keeping with the ROM's dual mandate, to study world cultures and natural history, projects ranged from the study of Palaeolithic archaeology in China, the origin of species of cichlid freshwater fishes in Guyana, the stunning discovery of new Burgess Shale fossil deposits to the finding of the oldest known nesting site for early Prosauropods dinosaurs in South Africa.

This year, the ROM was pleased to welcome two new curators. Dr. Clemens Reichel, a Northern Mesopotamia Bronze Age archaeologist, whose focus is on a 4,500 BCE site in Syria, joined the ROM as a part-time Curator and Assistant Professor with the University of Toronto. Dr. Sarah Fee became the Museum's new Associate Curator, Textiles & Costume of the Eastern Hemisphere. Dr. Fee's primary focus is on textiles from Madagascar, Africa, and South and South East Asia.

Collections

Since the ROM was founded in 1912, the Museum has continually added to its holdings of artifacts and specimens through acquisitions, donations and fieldwork. This past year, the Museum received 132 donated objects and collections, as well as acquired 32 important objects and specimens. These were purchased with funds from the Louise Hawley Stone Charitable Trust, the ROM Reproductions Association Fund and the Department of Museum Volunteers Endowment Fund, valued at almost $1.3 million. This year, custom cabinets and

drawers were added to our existing compact storage range in the Invertebrate Palaeontology storage. The additional storage space is crucial for our growing collections.

Conservation

The ROM, in addition to increasing the collections, also has a duty to conserve and protect them for future generations. A highlight from Conservation and Egyptology was the Book of the Dead Project. Experts from the University of Bonn worked on "rescuing" the papyrus scroll that had been held in the ROM's Egyptian storage for 100 years. The *Book of the Dead of Amen-em-hat* is a delicate and beautifully detailed papyrus scroll dating back to 320 BC. This ancient script is full of spells and hymns that were buried alongside a mummified member of the Egyptian upper class. The process of unrolling and conserving this ancient papyrus has created a great deal of public interest and the Discovery Channel is preparing a film around the conservation process. The Book of the Dead is currently on display as one of the *Out of the Vaults* exhibitions.

Research

The ROM is an important research institution where curators can continue to make new discoveries, enhance knowledge of and build our collections, and make new information available to the public. Last year ROM curators published over 115 papers in peer reviewed academic journals, four academic books and monographs, and 24 popular articles and exhibition catalogues intended for the general public.

The ROM's research continues to be supported mainly by external funding. Just over $1.4 million in outside support was awarded to curatorial staff, including grants from the National Geographic Society, the Planetary Biodiversity Inventories Program, Natural Sciences and Engineering Research Council of Canada (NSERC) Discovery Grant, NSERC Ship Time Grant, NSERC Special Research Opportunity Grant, World Wildlife Endangered Species Recovery Fund, WWF – Canada Species at Risk Research Fund for Ontario, Chinese Academy of Sciences, Environment Canada, Global Flyaway Net Project – Netherlands, University of Toronto Cross Appointment Funding, COSEWIC, Parks Canada, Canadian Foundation for Innovation and Ontario Research Fund, Oriental Institute – University of Chicago, and Associated Regional Chronologies for the Ancient Near East and the Eastern Mediterranean, in addition to funds awarded by McMaster University and University of Toronto for curatorial Cross Appointments.

Symposia

This past April 28-29, 2008, the ROM hosted the Canadian Barcode of Life Network 2nd Annual Science Symposium that addressed key issues involved with a DNA barcode-based approach. The symposium was organized by the ROM, University of Guelph, Biodiversity Institute of Ontario, Canadian Centre for DNA Barcoding, Genome Canada and NSERC, and sponsored by the ROM, Ontario Genomics Institute, and Blackwell Scientific, Molecular Ecology Resources. From October 31 to November 2, 2008 the ROM hosted the 34th Annual Symposium of the Society for the Study of Egyptian Antiquities entitled Ancient Egypt and Nubia: Golden Kingdoms of the Nile. The 30th Annual ROM Research Colloquium and Vaughan Lecture, a thought provoking one-day event highlighting the ROM's ongoing research and recent discoveries, was held on March 6, 2009.

NEW ACQUISITIONS 2008/2009

The following objects were acquired through the Louise Hawley Stone Charitable Trust, a $49.7 million fund bequeathed by the late Louise Hawley Stone for the purchase of objects and the production of Museum publications. Louise Hawley Stone's support of the ROM spanned over 50 years and included serving on the Museum's Board of Trustees from 1968 to 1972.

Platyceramus platinus
ROM59392
This giant clam specimen, 48" by 41", is from the Late Cretaceous (83 million years old) from the Smoky Hill Chalk, Niobrara Formation, Gove County, in Kansas. Well preserved whole specimens are relatively rare and difficult to collect because of the large size and thin shell. It was acquired for display in the James and Louise Temerty Galleries of the Age of Dinosaurs.

Ceratotherium s. simum - southern white rhinoceros.
ROM MAM 119469
This rhino, acquired from the Toronto Zoo, is a mount exhibited at the entrance to the Schad Gallery of Biodiversity. At 11 feet long and five feet nine inches at the shoulder, this specimen has been selected as an iconic specimen at the ROM. The skeleton and frozen tissue were also acquired for study and research purposes.

Beaver Chair & Ottoman
This chair and ottoman are anticipated for inclusion in the Sigmund Samuel Gallery of Canada's Canadian 20th Century Design exhibit. As an internationally renowned architect and designer who was born in Toronto, it is most fitting that Frank Gehry be represented at the ROM by an exemplary piece.

La Gazette du Bon Ton
Library Cat # P.S.Ga 250
This is the complete run of the famous Parisian fashion magazine, *La Gazette du Bon Ton*, published by Lucien Vogel from 1912 to 1925 and is comprised of 70 issues in 69 fascicles, with 556 numbered plates in the pochoir style. This publication was the leading European fashion magazine of the early 20th century.

INSTITUTE FOR CONTEMPORARY CULTURE

The busy year at the Institute for Contemporary Culture (ICC) began with three major projects related to *Shanghai Kaleidoscope*, an original ICC exhibition that opened on May 3, guest-curated by Christopher Phillips and presented by Manulife Financial. These included: the design and installation of this exhibition on the new art and architecture of Shanghai; the writing, design and printing of its award winning catalogue; and the successful first annual ICC fundraising event, Culture Shock — A Night in Shanghai. The exhibition's memorable official opening took place during the Imperial Ball, when China's Ambassador to Canada honoured us by declaring the exhibition open.

Over the next few months, the ICC presented several public programs in association with the Shanghai exhibition, including a six-film series and a panel discussion on the city's futuristic architecture. This period also marked the publication of the catalogue for the 2007/2008 ICC exhibition, *Shapeshifters, Time Travellers and Storytellers*, presented by BMO Financial Group.

The ICC was pleased to host the Sobey Art Award 2009 presented by Scotiabank, which opened on August 27 and garnered national attention when the winner, Tim Lee, was announced at the ROM on October 1. The Sobey exhibition was also the ROM's offering for the 2008 Scotiabank Nuit Blanche, with a rousing concert by musicians from the Royal Conservatory of Music, when an impressive 26,000 people visited the Museum.

September was the time of the ICC's second annual co-presentation with the Toronto International Film Festival, with two diverse film works: Srinivas Krishna's *When The Gods Came Down to Earth*, generously sponsored by the Hal Jackman Foundation, and Philip Haas' *The Butcher Shop*. In November the ICC hosted a small exhibition created by the Toronto Society of Architects, *Unbuilt Toronto, The City That Could Have Been*, and launched the book of the same name by Mark Osbaldeston, who spoke to the public in early December.

Organized by the ICC at the ROM and guest-curated by Christopher Phillips of New York's International Center for Photography, *Shanghai Kaleidoscope*, presented by Manulife Financial, showed a contemporary view of one of the world's most dynamic cities.

The final big ICC project of the fiscal year was the exhibition *Housepaint Phase 2: Shelter*. Curated by Devon Ostrom, the core of this exhibition had been created for the 2008 Luminato Festival of Arts and Creativity. Ten of Canada's best street artists each painted a canvas house in memory of the former Tent City site in Toronto. For the ICC, the exhibition was expanded with the commissioning of five new original installations that deepened the artists' enquiry into the theme of shelter. These opened in sequence through the run of the exhibition and, by year-end, three of the five installations (by artists Evoke, Other and Elicser) were complete.

The ICC is proud that *Housepaint* was the first exhibition of street art in a major Canadian museum. Associated programs in the spring of 2009 explored the City's growing homelessness problem, the global rise of graffiti and street art, and their place in today's culture.

ICC BOARD AT MARCH 31, 2009

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The ICC brought graffiti, Shanghai, Buckminster Fuller, and the Butcher's Shop to the Museum.

GALLERIES AND EXHIBITIONS

Patricia Harris Gallery of Textiles & Costume

The gallery, located on Level 4 of the Michael Lee-Chin Crystal, opened April 16, 2008, and is named in honour of Mrs. Patricia Harris in appreciation of the ongoing generous support of Renaissance ROM and the Royal Ontario Museum from Mr. and Mrs. William and Patricia Harris.

The gallery presents highlights from the ROM's renowned collection of over 50,000 textile and costume artifacts, in a display of approximately 200 pieces dating from the 1st millennium BC to the 21st century AD. Outstanding examples include Chinese imperial costume, late Antique and early Islamic textiles from Egypt, western fashion from the Baroque period to the present day and early Canadian coverlets.

The Patricia Harris Gallery of Textiles & Costume showcases the ROM's rich and diverse collection of textile and costume artifacts with a rotating display of about 200 pieces dating from the 1st century BC to the 21st century AD.

Shreyas and Mina Ajmera Gallery of Africa, the Americas and Asia-Pacific

The gallery opened on April 5, 2008, on Level 3 of the Michael Lee-Chin Crystal and is named in honour of Shreyas and Mina Ajmera in appreciation of their generous support of Renaissance ROM.

This gallery displays the ROM's vast and diverse collections representing the artistic and cultural traditions of indigenous peoples from Africa, the American continents, the Asia-Pacific region and Oceania. This is the first permanent home for these collections in over three decades, with many of the more than 1,400 artifacts on display for the first time.

The Shreyas and Mina Ajmera Gallery of Africa, the Americas and Asia-Pacific displays artifacts from the ROM's extensive World Cultures collections and is organized into displays representing geographical areas.

Teck Suite of Galleries: Earth's Treasures

This suite, containing over 2,300 specimens of minerals, rocks, meteorites and gems opened December 20, 2008, on Level 2 of the Weston Family Wing. Composed of the Vale Inco Limited Gallery of Minerals, the Gallery of Gems and Gold and the Canadian Mining Hall of Fame Gallery, these galleries showcase the ROM's exceptional specimens of minerals, gems, meteorites and rocks. The fascinating displays are informed by over 40 interactive touch screen stations, compelling video exhibits and engrossing information on Canada's mining industry.

The Vale Inco Limited Gallery of Minerals employs a new interactive touch-screen labeling system. Each case in the gallery is flanked by computer kiosks, 42 stations in total, containing high resolution images and detailed information about the items displayed in the case or elsewhere in the gallery. This sophisticated labeling technology allows visitors to pinpoint where specimens are located within the gallery and easily locate more information items of their choosing. The label script can also be enlarged for ease of reading. The high resolution photography of each of the gallery's specimens, combined with the zoom-in feature of the system, allow visitors to appreciate each item's intricate details.

Over 2,300 specimens of minerals, rocks, meteorites and gems.

The Teck Suite of Galleries: Earth's Treasures showcases the Royal Ontario Museum's exceptional specimens of minerals, gems, rocks and meteorites, a collection among the finest in North America.

Member of the Ryerson curatorial team: Professor of Distinction Catherine Frazee, Co-director, Ryerson RBC Institute for Disability Studies Research and Education with William Thorsell, ROM Director and CEO.

Out from Under: Disability, History and Things to Remember

A powerful display of 13 diverse objects explored Canadian disability history and the resilience, creativity, and contributions of Canadians with disabilities. Produced in collaboration with Ryerson University.

Generously supported by: ROM Governors, Ryerson University

April 17 to July 13, 2008

Level 3, Centre Block

Shanghai 1860-1949: Historical Photographs

Over 80 archival photographs highlighted the architecture, inhabitants, and way of life in China's foremost commercial and cultural centre from 1860 up to the radical changes of 1949, when the People's Republic of China was established.

Exhibit Sponsor: Manulife Financial

May 1, 2008, to January 25, 2009

Herman Herzog Levy Gallery

Level 1, Philosophers' Walk Wing

Shanghai Kaleidoscope

Guest-curated by Christopher Phillips of New York's International Center for Photography, the exhibit provided an unprecedented view of one of the world's most dynamic cities, highlighting Shanghai's architecture, urban design, contemporary art, cinema and fashion.

Presented by: Manulife Financial

Exhibit Patrons: Cathay Pacific Airways Limited, INTERBRAND CANADA

Program Collaborator: Chinese Cultural Centre of Greater Toronto

May 4 to November 2, 2008

Institute for Contemporary Culture, Roloff Beny Gallery

Level 4, Michael Lee-Chin Crystal

Wedgwood: Artistry and Innovation

Nearly 100 of the finest Wedgwood wares in Canada, all from the ROM's outstanding collection, celebrated the genius of Wedgwood and traced the evolution of this ceramics firm from the 18th century to the present day.

Paint generously donated by: Farrow and Ball

June 7, 2008 to July 5, 2009

European Temporary Exhibition Space

Samuel European Galleries

Level 3, Hilary and Galen Weston Wing

Roots to Rhythm: Scotiabank Caribana Art Exhibit

A vibrant selection of 70 canvases created by 24 artists of African-Canadian heritage celebrated the 2008 Scotiabank Caribana Festival. The exhibit was produced by the Association of African Canadian Artists and curated by renowned African-Canadian artist and activist Joan Butterfield.

This exhibit was a COLOURblind! travelling art exhibit produced by the Association of African-Canadian Artists and held during the final week of Scotiabank Caribana 2008 festival.

July 25 to August 4, 2008

Level 3, Centre Block

Sobey Art Award 2008, Presented by Scotiabank

The Sobey Art Award is Canada's pre-eminent prize for young Canadian artists, equivalent to Great Britain's Turner Prize. This dynamic installation presented paintings, multimedia and sculpture by the 2008 finalists.

Organized and circulated by the Art Gallery of Nova Scotia.

June 7, 2008 to July 5, 2009

August 27 to October 13, 2008

Level 3, Centre Block

Roots to Rhythm: Scotiabank Caribana Art Exhibit was presented during Scotiabank Caribana 2008, North America's largest outdoor event celebrating Caribbean and African-Canadian heritage.

TIFF Future Projections at the ROM

Two unique film installations, *When The Gods Came Down to Earth* by Toronto filmmaker Srinivas Krishna and *The Butcher's Shop* by filmmaker Philip Haas, were presented by the ICC in partnership with the 2008 Toronto International Film Festival as part of the Future Projections series.

When the Gods Came Down to Earth was sponsored by the Hal Jackman Foundation.

September 4 to September 13, 2008

The Nature of Diamonds

The rich and intriguing history of this extraordinary material was told against the backdrop of breathtaking gems and exquisite jewelry. The exhibit also looked at the cultural and scientific significance of diamonds, as well as their many uses in modern science and technology. The highlight of the exhibit, a walk-in gem vault, housed some of the exhibition's most dazzling objects including the *Incomparable Diamond*, weighing over 407 carats.

The Nature of Diamonds was organized by the American Museum of Natural History, in collaboration with the Royal Ontario Museum, The Field Museum and the Houston Museum of Natural Science.

Presented by: De Beers Canada

Paint generously donated by: Farrow & Ball

October 25 to March 22, 2009

Garfield Weston Exhibition Hall

Level B2, Michael Lee-Chin Crystal

Unbuilt Toronto: The City That Could Have Been

Juried images of unbuilt architectural projects explored a Toronto that could have been. The exhibit was presented by the ICC in partnership with the Toronto Society of Architects and based on Mark Osbaldeston's book *Unbuilt Toronto: A History of the City that Might Have Been.*

November 5, 2008, to January 4, 2009

Level 2, Hilary and Galen Weston Wing

A dramatic entrance to *The Nature of Diamonds* exhibition greets visitors to the Garfield Weston Exhibition Hall

Mysteries of Ancient Ukraine: The Remarkable Trypilian Culture (5400 – 2700 BC)

Approximately 300 artifacts, on loan from leading Ukrainian museums, told the story of the Trypillians and the mysteries surrounding this compelling and sophisticated ancient culture which flourished in the territory of present-day Ukraine.

This exhibition was organized by the Royal Ontario Museum and the National Museum of the History of Ukraine, Kyiv in collaboration with the Institute of Archaeology, National Academy of Sciences of Ukraine, The Archaeological Museum of the National Academy of Sciences of Ukraine, The Odessa Archaeological Museum, National Academy of Sciences of Ukraine and The Vinnytsia Regional Museum, Ukraine.

Presented by: Northland Power

Exhibition Patron: Ukrainian Canadian Foundation of Taras Shevchenko

Benefactors: Dopomoha Ukraini Foundation and Wrzesnewskyj Family; Ian Ihnatowycz and Marta Witer

November 29, 2008 to March 22, 2009

Level 3, Centre Block

Ancient Ukraine: The Remarkable Trypilian Culture (5400–2700 BC) was the world's first large-scale exhibition uncovering the secrets of this sophisticated ancient culture, a culture that created the largest settlements anywhere in the world at the time before inexplicably disappearing.

Light and Stone: Gems from the Collection of Michael Scott

Noted for their breathtaking beauty and unmatched quality, this assemblage of traditional precious stones, cut "collector" stones, gem artworks and jewelry is arguably the most important private collection in the world outside of the British Royal Family's.

This exhibition was generously supported by Michael Scott.

December 20, 2008 to December 2009

Gallery of Gems and Gold, Teck Suite of Galleries: Earth's Treasures

Level 2, Weston Family Wing

Housepaint, Phase 2: Shelter

Ten colourful canvas houses exuberantly painted by Canada's leading street artists drew attention to social problems of poverty and homelessness. Presented by the ICC at the ROM, this was Canada's first major museum exhibition of street art and included five newly commissioned site-specific works.

The initial Housepaint project, curated by Devon Ostrom, was commissioned by Luminato Festival of Arts and Creativity, in collaboration with Manifesto Community Projects, as part of StreetScape 2008.

Program Partner: Habitat for Humanity, Toronto

Media Partner: *Now Magazine*

December 13, 2008, to July 5, 2009

Institute for Contemporary Culture, Roloff Beny Gallery

Level 4, Michael Lee-Chin Crystal

A Fossil Paradise: The Discovery of the Burgess Shale by Charles D. Walcott

The Burgess Shale was humankind's first view into some of the most ancient and bizarre animals to inhabit our planet 500 million years ago. Vintage panoramic photos and site artifacts illustrate the Burgess Shale's early excavations and profiled the man who made the great discovery.

This ROM exhibition is adapted from *Beauty in Service to Science, The Panoramas of Charles D. Walcott*, a Smithsonian Institution Archives exhibit presented in 2003 at the Canadian Embassy in Washington, D.C.

January 31 to April 26, 2009

Level 2, Hilary and Galen Weston Wing

Brilliant Strokes: Chinese Paintings from the Mactaggart Art Collection

Seventeen works selected from the Mactaggart Art Collection, one of the most important private collections of Chinese paintings and textiles in Canada, recorded life in China from the 15th century Ming dynasty to the 20th century.

This exhibition was organized by the Mactaggart Art Collection, University of Alberta Museums, University of Alberta.

Exhibit Sponsor: Manulife Financial

February 21 to September 7, 2009

Herman Herzog Levy Gallery

Level 1, Philosophers' Walk Wing

Out of the Vaults Exhibition Series

Launched in the Fall of 2008, the *Out of the Vaults* series saw stellar collection pieces from the Museum's holdings on view for a limited time. The inaugural installations included *Chief Sitting Bull's Headdress*, in the Daphne Cockwell Gallery of Canada: First Peoples and *Marie Antoinette's Dress*, in the Patricia Harris Gallery of Textiles & Costume.

Ancient Egyptian Book of the Dead, presented the ROM's Book of the Dead of Amen-em-hat. Created over 2,300 years ago, this is one of the most significant Books of the Dead in the world. Written on papyrus, this beautiful scroll contains instructions for the afterlife including magic spells that were meant to protect Amen-em-hat's soul as he journeyed through the Underworld.

March 1 – May 10, 2009

Level 3, Centre Block

In the Daphne Cockwell Gallery of Canada: First Peoples, floor markings and a nearby video terminal showing a podcast drew visitors attention to Sitting Bull's Headdress, one of the feature artifacts in the *Out of the Vaults* series.

REACHING OUT

The ROM reached out to external audiences last year in a number of ways. Through publications, Outreach programs and, increasingly, through digital content on the internet, the Museum connects with new or distant audiences across Ontario and across the globe.

The ROM's Outreach program, consisting of Travelling Exhibits, School Cases and the Starlab Travelling Planetarium was enjoyed by 490,091 people.

Travelling Exhibits

Approximately 277,517 visitors viewed the ROM's various traveling exhibits as they traveled across Canada, making stops in several provinces including British Columbia, Quebec and New Brunswick. These portable showcases of Museum collections present a diverse selection of subjects and encompass the ROM's world cultures and natural history mandates.

School Case and Resource Box Program

Booked by some 217 schools, the ROM's Edukits, the "museum in a suitcase", were used by over 201,474 students. These hands-on, object oriented educational kits are based on the Ministry's Education common core curriculum and built on the ROM's expertise and collections.

Starlab Travelling Planetarium

Hosted by 15 different venues, the Starlab Travelling Planetarium intrigued nearly 11,100 visitors by projecting images of the solar system and various constellations.

ROM Outreach booth, staffed by Barbara Hilsti, ROM Education teacher, at the Aboriginal Festival held at the Rogers Centre, November 2008

Publications

In April 2008, the ROM and Interbrand co-published *Shanghai Kaleidoscope* to accompany the corresponding ICC exhibition curated by Christopher Phillips of the International Center of Photography in New York. The publication was recognized with the Advertising & Design Club of Canada's Award of Merit and an Honorable Mention in the prestigious American Association of Museums' Design Awards. *Shapeshifters, Time Travellers and Storytellers*, a record of the 2007 ICC/ ImagineNATIVE exhibition of the same name, was published Summer 2008. The second volume in the Eva Holtby Lecture series, *The Politics of Culture: The Politics of Identity*, by Kwame Anthony Appiah, was also produced in the Spring. The exhibit catalogue *Mysteries of Ancient Ukraine: The Remarkable Trypillian Culture* was much in demand and was reprinted four months after its November publication. *Biological Notes on an Old Farm: Exploring Common Things in the Kingdoms of Life*, by ROM curator emeritus Dr. Glenn Wiggins, was published early in 2009. An exploration of biodiversity, *Old Farm* anticipated the May 2009 opening of the Schad Gallery of Biodiversity.

www.rom.on.ca

More than 2.8 million visits were recorded to the ROM's website in 2008/2009 with average monthly traffic exceeding 238,000 visitors. The ROM continued to add social media features such as podcasts and RRS feeds to allow users to receive regular updates on Museum events and programs. ROM videos were routinely posted to the user-generated video sharing site YouTube and a growing online community connected to the Museum through its presence on the popular social networking site Facebook.

The ROM continues to adapt to the changing reality of the internet. Through Facebook, YouTube and iTunes the Museum extends itself digitally.

EDUCATION AND PROGRAMMING

The ROM's Bloor Street Plaza was filled with the sounds of the Caribbean by Pan Fantasy Steel Band during Scotiabank Caribana, July 2008.

School Visits

School Visits attendance for the year was 147,000, up 28% from 115,000 from last year. Special programs were developed for *The Nature of Diamonds* and *Ancient Ukraine: Mysteries of the Trypillian Culture*. The opening of the Teck Suite of Galleries: Earth's Treasures further enhanced the gallery offerings available in the School Visits program, particularly the popular Rocks and Minerals lesson. In an Ipsos/Reid survey done this year, 87% of teachers surveyed rated the ROM as a 8, 9 or 10 out of 10 for the educational content of the visit, the relevance of the ROM experience to the students' curriculum, and the skill of the ROM Teachers.

School Visits continues to build its curriculum-related programming with the development of Self-Guided manuals for both students and teachers. The manuals are topic and grade-specific and are intended to engage students by helping them to discover the ROM's collections at their own pace.

The ROM is proud to recognize the following companies for their contributions to the School Visits Bursary program: Great-West Life Assurance Company, HSBC Bank Canada, Imperial Oil Foundation, Kraft Canada and TELUS. Every child, regardless of financial means, should have access to a full and complete education, and the ROM applauds these companies for their generous support of this important program. Thanks to their support, nearly 10,000 students from at-risk communities had the opportunity to visit the Museum and participate in its dynamic education programs free of charge.

Courses, Lectures and Special Events

All of the lectures, courses and events offered by the ROM are listed in the seasonal Let's ROM guides and on the ROM's website. On-line registration means that signing up has never been easier. Compared to the previous year, on-line registration has increased from 50% to 65%. As a result, more than 4,250 people took part in programs ranging from adult art classes, films and singles events to lectures by ROM curators on their research and fieldwork. Some favourite programs included courses such as Drawing for Those Who Can't, Ikebana, Ayurveda, Silk Routes, Hieroglyphs, Medieval Swordsmanship, Chinese Brush Painting, Japanese Calligraphy, and How to Look at Architecture, or special events such as a celebration of Robert Burns Day.

The ROM also hosted an intimate talk with The Toronto Symphony's Peter Oundjian and Chinese piano superstar Lang Lang as well as concerts by Toronto's renowned Tafelmusik, Maza Mese and the Toronto Sinfonietta.

ROM for the Holidays

Between December 27, 2008 and January 4, 2009, the ROM featured family oriented programming. There was a wide range of hands-on activities and craftmaking for kids based on themes from the Teck Suite of Earth Science Galleries and *The Nature of Diamonds*.

ROMKids Weekends

Supporting Sponsor: Vanbots, a division of Carillion Construction Inc.

These high energy weekends, hosted by our popular dino mascots Gertie & Gordo, featured loads of hands-on family fun and activities themed around specific galleries or exhibits.

March Break Activities

Spread throughout the entire Museum this year, March Break attracted over 40,000 visitors between March 14–22, 2009 including our millionth visitor. Activities included a Mediaeval Fair and Tournament, a South Asian Treasure Hunt, Patrick and Barbara Keenan Family Gallery of Hands-on Biodiversity and Sony Cyber Shot Shooting Gallery. The gallery activities were conducted by programs staff and facilitators, as well as ROM Curatorial staff and student volunteers who contributed approximately 3,000 volunteer hours.

March Break Camp 2009

March Break Camp was a great success, selling out to capacity with 17 groups (4 more than last year). Due to overwhelming demand, the age 5-6 and 7-9 courses were tripled and the age 10-12 courses were doubled. Camp was staffed by 11 instructors, 19 assistants and 26 volunteers who contributed a total of 1,014 volunteer hours.

Saturday Morning Club

Generously supported by the Philip and Berthe Morton Foundation

Saturday Morning Club continued its tradition of offering fun, hands-on learning for children aged 5 – 14 years. This year 247 kids enjoyed favourites such as Clay Days and Medieval Worlds or new offerings such as Alien Invaders or Myths, Monsters and More. It would not have been possible without the amazing contribution of the 35 volunteer assistants who collectively committed over 3,300 hours in support. A testament to their love and commitment to the Museum, over 90% of the current volunteers have previous experience with the ROMkids programs, either as former participants, staff, or volunteers.

Seniors' Wednesdays

Seniors' Wednesdays began in October of 2008 with a weekly program to engage our senior visitors with free special tours, curatorial lectures, and documentary films.

Cultural Heritage Celebrations and Events

Several community oriented celebrations and events took place at the ROM last year—Caribana Concerts on the Bloor Street Plaza August 4-8, 2008; India Heritage Day August 16, 2008; Muslim Heritage Day October 19, 2008; Holocaust Awareness November 2, 2008; Ukrainian Heritage Day November 30, 2008; Chinese New Year January, 18, 2009; Black History Month, February 2009 and South Asian Heritage Day on February 21, 2009.

Summer Club 2008

Generously Sponsored by: Imperial Oil Foundation

Summer Club 2008 proved to be the largest and one the most successful to date with over 2100 registrations and 96% of the available spaces sold-out. In response to strong public interest in the program the number of course offerings was increased from last year. A total of 86 course options were offered, four more than the previous year and five more than the year before that. The 29 Instructors, 37 Assistants and 80 volunteers helped ensure that all of the participants had an outstanding camp experience.

This was the ROM's first year partnering with Reach for the Rainbow, an organization that supports integration of kids with special needs into Summer Club. For the second year a group of participants from the SCORE program (CNIB) were welcomed back for three days, giving teenagers with impaired sight the opportunity to help out.

ROMKids Sleepovers

Sponsored by Global News, December 2008 & January 2009

ROMKids Sleepovers were launched in November 2008 and have proven popular with groups and families looking for an exclusive, after-hours experience in the Museum. A total of 1034 happy kids and guardians started the night off right with a film screening, followed by exclusive after-hours access to the Museum, spoke with dinosaur experts and took part in dino themed hands-on activities like digging for dino bones. Topping it off was a karaoke pyjama party, a midnight snack, and then finally bunking down for a giant sleepover and dreams of dinosaurs before waking up for breakfast and more exploration.

CIBC Discovery Gallery

A favourite with families, this gallery saw more than 188,000 visitors over the twelve months. The Dino digs, under 5 area and tipi and costumes continue to be popular spots within the gallery. Enhancements continue with the roll out of new discovery boxes. The informative and friendly team of 104 volunteers, who also assist in the Age of Mammals Dino Digs and the Darwin Discovery Area, contributed over 21,600 hours.

Patrick and Barbara Keenan Family Gallery of Hands-on Biodiversity

A popular destination in the Museum, this gallery saw an increase of over 50,000 visitors this year for a total of 284,650. The live displays of bees, frogs and fish are perennial favourites along with the crawl-through burrow and touch tables. Extra programming included Seed Days, Monarch Butterfly appreciation days and participation in the Robert Bateman "Get to Know" contest launch. The volunteer team currently consists of 115 people, each contributing four to 16 hours per week as well as having assisted staff in the Darwin Discovery Zone.

Lectures for some, karaoke pyjama party or live bees for others.

Department of Museum Volunteers

This year many of the DMV activities have been in support of the ROM's new emphasis to "engage the world". Museum Guides, the DMV frontline volunteers (formerly Docents), offer regularly scheduled tours in English and French, including tours of all the new galleries and tours which combine artifacts and specimens into new themes. There were 2,201 tours given to almost 30,000 visitors and paid group tours increased dramatically to 528. The ROM requested two special tours; Liza's Garden Tour of the rooftop garden dedicated to the memory of Elizabeth Samuel, former Trustee and volunteer, and tours in support of the ROM CAN initiative for the orientation of new Canadians and other groups visiting the ROM. A tour for the *Dead Sea Scrolls* exhibition is being prepared for ROM Members and will be offered prior to the opening. DMV groups working on the frontline continue to grow in number. Sixty Meeters and Greeters welcome visitors and help them to plan their visit. The Gallery Interpreters have grown to 120 volunteers who have provided over 2000 hours of time to enhance the visits of children and adults.

Travel groups have taken engaging trips outside the ROM. ROMbus has made eleven trips to sites close to Toronto and ROMtravel has visited eight exciting places farther afield, from Mongolia to Paris. ROMwalk continues to guide walkers through interesting neighbourhoods of Toronto and participated in a Walking Fair sponsored by the City of Toronto.

The DMV Fundraising Committee was revived this year after a hiatus of several years and raised $307,533 for Renaissance ROM for a campaign total of $1,591,205. The DMV also gave $30,000 to the ROM's Collections and Research Fund and another $20,000 to Operations.

DMV volunteers have continued to run joint programs with ROM staff. On Monday morning, the OWLS, under the direction of a ROM teacher, discuss various objects from the collections with students visiting the Museum. The Explorers' Club, for children 6-12, has given two Saturday programs where participants make crafts and interact with Gallery Interpreters and their artifacts. Volunteers also worked in the CIBC Discovery Gallery and the Patrick and Barbara Keenan Family Gallery of Hands-on Biodiversity and helped with another successful March Break.

Friends groups give special benefits to their members. They published two newsletters and gave two free programs, exclusive to their members, on subjects in their area of special interest, as well as, public programs. The Bishop White Committee (Friends of the Far East) held two programs on cross-cultural themes, design in Japan and the West and ceramics in Asia and Europe. Friends of the Canadian Collections offered a program on minerals, gems and meteorites. Friends of Textiles and Costume purchased a moveable display table to show artifacts during Friends events. The Studies in Silver Program offered an identification clinic and a talk on American silver.

The DMV has 600 members and is supervised by a volunteer President and Board of Directors, and supported by a Membership Committee, which offers information meetings for prospective volunteers and mentors until they become "active" volunteers, as well as other committees such as Awards, First Magnitude (newsletter), Receptionists, Special Exhibitions, Records/Archives, Publicity, Hospitality, Library, Decor and Health and Safety.

DONORS, PATRONS, SPONSORS

Donors to Renaissance ROM and other critical areas of need are playing a vital role in keeping the Museum at the forefront of Canada's major cultural institutions. Thanks to their dedicated support, the ROM is dramatically transforming itself to meet the challenges of the future, while maintaining the highest standards for exhibitions, galleries, research, collections care, education, and public programs. The ROM would like to thank the following donors for their exceptional generosity.

Ukraine President Viktor Yushchenko and First Lady of Ukraine Kateryna Yushchenko visiting the ROM with ROM Board of Governors Chairman James Temerty, May 2008.

GIFTS RECEIVED BETWEEN APRIL 1, 2008 AND MARCH 31, 2009

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Gifts listed above have supported the Renaissance ROM Campaign and its related priorities, as well as other Museum activities.

ALL RENAISSANCE ROM CAMPAIGN GIFTS
(Cumulative, as of March 31, 2009)

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($30,000,000 AND ABOVE)

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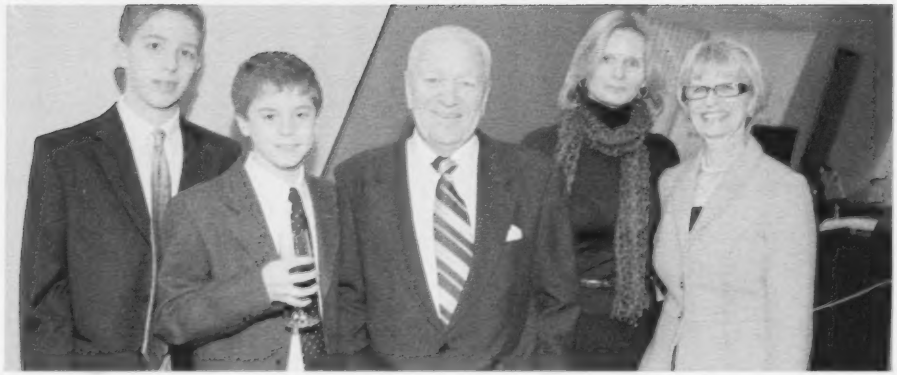

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Visitors at the admission desk during the run of *Darwin: The Evolution Revolution*.

To the Trustees of **The Royal Ontario Museum**

We have audited the balance sheet of The Royal Ontario Museum as at March 31, 2009 and the statements of operations and changes in net deficit and cash flows for the year then ended. These financial statements are the responsibility of the Museum's management. Our responsibility is to express an opinion on these financial statements based on our audit.

We conducted our audit in accordance with Canadian generally accepted auditing standards. Those standards require that we plan and perform an audit to obtain reasonable assurance whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation.

In our opinion, these financial statements present fairly, in all material respects, the financial position of the Museum as at March 31, 2009 and the results of its operations and its cash flows for the year then ended in accordance with Canadian generally accepted accounting principles.

Ernst & Young LLP

Toronto, Canada,
May 25, 2009.

Chartered Accountants
Licensed Public Accountants

ROYAL ONTARIO MUSEUM

Incorporated by Special Act of the Ontario Legislature as a corporation without share capital

BALANCE SHEET

As at March 31

	2009	2008
	$ [000's]	$
		[restated – note 16]
Assets		
Current		
Due from the Province of Ontario	—	12,100
Due from The Royal Ontario Museum Foundation *[note 11]*	**1,840**	1,819
Other accounts receivable	**1,597**	3,945
Deferred exhibition costs and other assets	**1,733**	2,660
Total current assets	**5,170**	20,524
Deferred pension costs *[note 12]*	**10,927**	6,890
Capital assets, net *[note 4]*	**272,002**	268,848
	288,099	296,262
Liabilities and Net Deficit		
Current		
Bank indebtedness *[note 13[a]]*	**4,412**	2,488
Accounts payable and accrued liabilities	**7,802**	11,720
Current portion of long-term debt *[note 13[b]]*	**8,000**	25,000
Deferred contributions *[note 6]*	**2,532**	2,571
Deferred revenue	**2,478**	2,530
Total current liabilities	**25,224**	44,309
Long-term debt *[note 13[b]]*	**48,840**	63,640
Deferred capital contributions *[note 7]*	**217,475**	186,925
Accrued non-pension liability *[note 12]*	**3,899**	3,398
Total liabilities	**295,438**	298,272
Net Deficit		
Operating deficit	**(8,542)**	(2,984)
Board restricted	**1,203**	974
	288,099	296,262

See accompanying notes

ROYAL ONTARIO MUSEUM
STATEMENT OF OPERATIONS
Year ended March 31

	2009 $	[000's]	2008 $
			[restated – note 16]
Revenues			
Grants *[note 8]*	**26,016**		39,186
Admission fees	**8,715**		6,307
Museum programs	**2,060**		1,850
Ancillary services	**10,978**		10,080
Investment income	**—**		22
Donations - gifts-in-kind *[note 5]*	**898**		1,138
Amortization of deferred capital contributions *[note 7]*	**10,731**		8,479
Other *[note 7]*	**4,220**		2,329
	63,618		69,391
Expenses *[note 9]*			
Curatorial and collections management	**11,212**		11,027
Building, security and visitor services	**10,828**		10,966
Ancillary services	**7,446**		8,323
General and administration	**2,952**		3,066
Education and public programs	**3,232**		2,673
Library and information services	**2,477**		2,226
Exhibition and gallery development	**3,000**		2,061
Marketing and public relations	**4,941**		3,800
Temporary exhibitions	**5,724**		4,116
Artifacts and specimens *[note 5]*			
Gifts-in-kind	**898**		1,138
Purchased	**1,949**		2,240
Amortization of capital assets *[note 4]*	**11,096**		8,767
Other	**3,192**		1,333
	68,947		61,736
Excess (deficiency) of revenues over expenses for the year	**(5,329)**		7,655

See accompanying notes

ROYAL ONTARIO MUSEUM
STATEMENT OF CHANGES IN NET DEFICIT
Year ended March 31

	2009				2008		
	Operating deficit $	Board restricted $	Total $	[000's]	Operating deficit $	Board restricted $	Total $
						[restated – note 16]	
Balances, beginning of year	**(2,984)**	**974**	**(2,010)**		(10,635)	970	(9,665)
Excess (deficiency) of revenues over expenses for the year	**(5,558)**	**229**	**(5,329)**		7,651	4	7,655
Balances, end of year	**(8,542)**	**1,203**	**(7,339)**		(2,984)	974	(2,010)

See accompanying notes

ROYAL ONTARIO MUSEUM
STATEMENT OF CASH FLOWS
Year ended March 31

	2009 $ [000's]	2008 $
		[restated – note 16]
Operating Activities		
Excess (deficiency) of revenues over expenses for the year	**(5,329)**	7,655
Add (deduct) non-cash items		
Amortization of capital assets	**11,096**	8,767
Amortization of deferred capital contributions	**(10,731)**	(8,479)
Deferred capital contributions recognized as other revenue	**(3,180)**	(1,326)
	(8,144)	6,617
Changes in non-cash working capital balances related to operations		
Due from the Province of Ontario	**12,100**	(12,100)
Due from The Royal Ontario Museum Foundation	**(21)**	(730)
Other accounts receivable	**2,348**	353
Deferred exhibition costs and other assets	**927**	(591)
Accounts payable and accrued liabilities	**(1,558)**	1,921
Deferred contributions	**(39)**	(21)
Deferred revenue	**(52)**	875
Net change in deferred pension costs	**(4,037)**	(2,657)
Net change in accrued non-pension liability	**501**	461
Cash provided by (used in) operating activities	**2,025**	(6,772)
Investing and Financing Activities		
Purchase of capital assets, net of increase in accounts payable and accrued liabilities related to construction-in-progress	**(16,610)**	(52,959)
Advances on (repayments of) long-term debt	**(31,800)**	29,904
Increase (decrease) in bank indebtedness	**1,924**	(2,202)
Decrease in other assets	**—**	1,090
Contributions received for capital asset purchases	**44,461**	30,939
Cash provided by (used in) investing and financing activities	**(2,025)**	6,772
Net change in cash during the year	**—**	—
Cash, beginning of year	**—**	—
Cash, end of year	**—**	—

See accompanying notes

ROYAL ONTARIO MUSEUM
NOTES TO FINANCIAL STATEMENTS
March 31, 2009

1. General

The Royal Ontario Museum [the "Museum"] is an operating enterprise agency of the Province of Ontario incorporated without share capital by Special Act of the Ontario Legislature. The Museum is Canada's largest museum and one of the few of its kind to explore and exhibit both the art and archaeology of human cultures and the history of the natural world. The Museum's mission is to inspire wonder and build understanding of human cultures and the natural world.

The Museum is registered as a charitable organization under the Income Tax Act (Canada) [the "Act"] and, as such, is exempt from income taxes and is able to issue donation receipts for income tax purposes. In order to maintain its status as a registered charity under the Act, the Museum must meet certain requirements within the Act. In the opinion of management, these requirements have been met.

2. Renaissance ROM Project

The Board of Trustees has approved the Renaissance ROM Project [the "Project"], which consists of two phases. Phase I, with a total cost of $230,600,000, was completed in March 2008. Phase II is being completed as additional funding becomes available. The total Project involves the restoration of the original buildings as well as the construction of 40,000 square feet of new gallery spaces. The Project will permanently alter the Museum's economic base and is expected to provide additional annual market income to sustain excellence across the board.

Funding for this Project is coming from the public and private sectors. As at March 31, 2009, the Museum has received commitments from the federal and provincial governments of $72,000,000 and from the private sector of $166,500,000. The Museum sold the planetarium land located at 90 Queen's Park for $21,800,000, which is to be applied to the Project. The balance is expected to be funded through additional government grants and the ongoing fundraising campaign being carried out by The Royal Ontario Museum Foundation [the "Foundation"], which operates under the name of The Royal Ontario Museum Governors *[note 11]*. As at March 31, 2009, the Museum has incurred capital costs of $260,680,000 [2008 - $248,555,000] in connection with the Project, which are included in capital assets on the balance sheet *[note 4]*.

3. Summary of Significant Accounting Policies

The financial statements have been prepared in accordance with Canadian generally accepted accounting principles applied within the framework of the significant accounting policies summarized below:

Change in accounting policies

Effective April 1, 2008, the Museum adopted the recommendations of CICA 1535: *Capital Disclosures*, which require the disclosure of qualitative and quantitative information that enables users of the financial statements to evaluate the Museum's objectives, policies and processes for managing capital. The adoption of these recommendations only required additional disclosures which are provided in note 15.

Effective April 1, 2008, the Museum adopted retroactively the changes to the recommendations in CICA 4400: *Financial Statement Presentation for Not-For-Profit Organizations* that eliminate the requirement to separately disclose the amount of net assets invested in capital assets. The Museum has therefore eliminated from the financial statements details about the amount of net assets invested in capital assets and the calculation of this amount. As a result, the Museum has reclassified the prior year financial statements to include the amount of net assets invested in capital assets as at April 1, 2007 of $2,756,000 and as at April 1, 2008 of $2,951,000 in the operating deficit.

Revenue recognition

The Museum follows the deferral method of accounting for contributions, which include donations and government grants. Contributions are recognized as revenue when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured. Donations are recorded on a cash basis since pledges are not legally enforceable claims.

Contributions externally restricted for purposes other than endowment are deferred and recognized as revenue in the period in which the related expenses are recognized. Externally restricted contributions for the purchase of land are credited directly to net assets. Externally restricted contributions for the purchase of other capital assets are deferred and amortized over the life of the related capital asset.

Membership fees are deferred and recognized as revenue over the term covered by the fees.

Admission fees, museum programs and ancillary services revenue are recorded as revenue when the services have been provided or the goods delivered.

Derivative financial instruments
Derivative financial instruments are contracts that provide the opportunity to exchange cash flows that are determined by applying certain rates, indices or changes to notional contract amounts. The Museum uses interest rate swaps to manage exposure to fluctuations in interest rates and forward foreign currency contracts to manage exposure to fluctuations in exchange rates. These instruments are used for hedging an on-balance sheet liability or a future contractual obligation.

Derivative financial instruments are carried at fair value, with changes in value during the year recorded as an increase (decrease) in deferred capital contributions, if related to the purchase of capital assets funded by contributions, and an increase (decrease) in interest allocated to capital assets, if related to debt where interest is being capitalized. Otherwise, the change in fair value is recorded in the statement of operations.

Deferred exhibition costs
Costs of exhibitions are deferred until the exhibitions are opened to the public and then are expensed over the period of the exhibitions to which they relate.

Employee benefit plans
The Museum accrues its obligations under employee benefit plans and related costs, net of plan assets. The cost of pensions and other retirement benefits earned by employees is actuarially determined using the projected benefit method prorated on service and management's best estimate of expected plan investment performance, salary escalation, retirement ages of employees and expected healthcare costs. For the purpose of calculating the expected return on plan assets, those assets are valued at a market-related value whereby investment gains and losses are recognized over a three-year period. Employee future benefit liabilities are discounted using current interest rates on long-term bonds.
The transitional asset (obligation), the impact of any change to plan provisions and the excess of the cumulative net actuarial gain (loss) over 10% of the greater of the benefit obligations and the market-related value of the plan assets are amortized over the average remaining service period of active employees. .

Capital assets
Land is carried at cost. Purchased capital assets are stated at acquisition cost. Contributed capital assets are recorded at fair market value at the date of contribution. Amortization is provided on a straight-line basis over the estimated useful lives of the assets as follows:

Building	40 years
Galleries	20 years
Building improvements	5 to 10 years
Furniture and equipment	3 to 10 years

Construction-in-progress comprises direct construction and other costs associated with the Renaissance ROM Project including capitalized interest. Interest costs are capitalized during the construction period. No amortization is recorded until construction is substantially complete and the assets are ready for use.

Foreign currency translation
Monetary assets and liabilities denominated in foreign currencies are translated into Canadian dollars at the exchange rates in effect at period end. Revenues and expenses are translated at exchange rates in effect on the date of the transaction.

Artifacts and specimens
The value of artifacts and specimens has been excluded from the balance sheet. Gifted artifacts and specimens are recorded as revenue at values based on appraisals by independent appraisers. The acquisition of both gifted and purchased artifacts and specimens is expensed.

Use of estimates
The preparation of financial statements in conformity with Canadian generally accepted accounting principles requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and the disclosure of contingent assets and liabilities at the date

of the financial statements and the reported amounts of revenues and expenses during the reporting period. Actual amounts could differ from those estimates.

Contributed materials and services
Because of the difficulty in determining their fair market value, contributed materials and services are not recognized in the financial statements.

Financial instruments
The Museum has chosen to apply CICA 3861: *Financial Instruments - Disclosure and Presentation* in place of CICA 3862: *Financial Instruments - Disclosures* and CICA 3863: *Financial Instruments - Presentation*.

Future accounting policy changes
The CICA has issued revisions to the 4400 series and certain other sections to amend or improve certain parts of the CICA Handbook that relate to not-for-profit organizations. With respect to presentation, these changes include making the disclosure of fund balances invested in capital assets optional, making CICA 1540: *Cash Flow Statements* applicable to not-for-profit organizations; and requiring the reporting of revenues and expenses on a gross basis in the statement of operations unless not required by other guidance. A new section, CICA 4470: *Disclosure of Allocated Expenses by Not-for-Profit Organizations*, was included in the revisions which requires certain disclosures when fundraising and general support expenses are allocated to other functions. These changes in accounting policies must be adopted by years beginning on or after January 1, 2009 with earlier adoption permitted. Management has adopted the recommendations related to the disclosure of net assets invested in capital assets and is assessing the impact of the other revisions. However, the impact will be limited to reclassification of numbers in the statements and additional disclosures.

In February 2008, the Accounting Standards Board amended CICA 1000: *Financial Statement Concepts* to clarify that assets not meeting the definition of an asset or the recognition criteria are not permitted to be recognized on the balance sheet. The amendments are effective for financial statements for fiscal years beginning on or after October 1, 2008. The Museum is examining its current approach to recognizing costs as assets and will implement these standards effective April 1, 2009 retroactively with restatement of the prior year. The impact of implementing these amendments on the financial statements is currently not known.

4. Capital Assets
Capital assets consist of the following:

	2009		2008	
	Cost	Accumulated amortization	Cost	Accumulated amortization
	$	$ [note 3]	$	$
Land	**931**	**—**	931	—
Building	**54,912**	**42,172**	54,912	41,132
Galleries	**38,272**	**34,306**	38,260	33,397
Building improvements	**19,501**	**13,074**	17,872	12,219
Renaissance ROM Project *[note 2]*				
Building	**204,668**	**10,200**	203,578	4,596
Galleries	**56,012**	**4,681**	44,977	2,358
Furniture and equipment	**4,899**	**2,760**	4,175	2,155
	379,195	**107,193**	364,705	95,857
Less accumulated amortization	**107,193**		95,857	
Net book value	**272,002**		268,848	

During the year ended March 31, 2009, interest of nil [2008 - $2,568,000] was capitalized in the Renaissance ROM Project.

On March 27, 2009, the Museum completed the sale of the planetarium land located at 90 Queen's Park for net proceeds of $21,800,000. The Museum's credit agreement *[note 13 (b)]* requires the proceeds from the sale of this property be used to fund the Renaissance ROM Project and repay the credit facility. Accordingly, the net proceeds on sale of this property has been recorded as deferred capital contributions *[note 7]*.

5. Artifacts and Specimens
As at March 31, 2009, the collection consisted of approximately 6,000,000 artifacts and specimens. During the year ended March 31, 2009, the Museum accessioned approximately 1,000 [2008 - 800] objects to its collections through the donation and purchase of artifacts.

6. Deferred Contributions

Deferred contributions represent grants from federal and provincial governments, corporations and the Foundation *[note 11]* related primarily to next year's operations.

7. Deferred Capital Contributions

Deferred capital contributions represent the unamortized amount of grants and donations received for the purchase of capital assets and gallery development. The amortization of deferred capital contributions is recorded as revenue in the statement of operations. The changes in the deferred capital contributions balance are as follows:

	2009 $	[000's]	2008 $
Balance, beginning of year	**186,925**		165,791
Amortization of deferred capital contributions	**(10,731)**		(8,479)
Deferred capital contributions recognized as other revenue	**(3,180)**		(1,326)
Contributions received for capital asset purchases *[notes 4 and 11]*	**44,461**		30,939
Balance, end of year	**217,475**		186,925

As at March 31, 2009, deferred capital contributions of $1,926,000 [2008 - $8,650,000] were received but not spent.

8. Grants

Grants consist of the following:

	2009 $	[000's]	2008 $
Province of Ontario			
Operating	**18,518**		18,518
Deficit reduction grant	**—**		12,100
Other	**661**		1,122
Government of Canada	**91**		335
The Royal Ontario Museum Foundation *[note 11]*	**6,746**		7,111
	26,016		39,186

In April 2009, the Province of Ontario announced a one-time grant of $7,200,000 which will be recorded as revenue in fiscal 2010.

9. Expenses

Expenses are reported in the statement of operations and changes in net deficit on a functional basis. Expenses by category are as follows:

	2009 $	[000's]	2008 $
Salaries and benefits *[note 12]*	**28,805**		26,739
Purchased goods and services	**28,148**		25,092
Amortization of capital assets	**11,096**		8,767
Gifts in kind	**898**		1,138
	68,947		61,736

10. Museum Volunteers

During a typical year, Museum volunteers contribute approximately 66,000 hours in support of the Museum. Their activities include guided gallery tours and a variety of programs that enrich the visitor's experience at the Museum; offering local travel packages that promote the Museum's image in Ontario and throughout the world; and many other support activities. The Museum estimates that the value of these services is in excess of $2,000,000 annually.

In addition, the net income generated by the Museum volunteers and the ROM Reproductions Association, an independent volunteer organization affiliated with the Museum, is contributed directly to support the Museum's activities. During the year ended June 30, 2008, Museum volunteers contributed $30,000 to the Foundation for acquisition and research projects at the Museum. A contribution of $30,000 is expected to be approved in June 2009 for the same purposes. The ROM Reproductions Association contributed $112,500 during the year ended June 30, 2008 to the Foundation for the purchase of artifacts and specimens.

11. The Royal Ontario Museum Foundation

The Foundation was incorporated on July 1, 1992 to co-ordinate all private-sector fundraising activities undertaken on behalf of the Museum and its affiliates. The objective of the Foundation is to raise funds available for enhancing exhibitions and public programs, research, acquisitions and capital projects.

The accounts of the Foundation are presented separately and are not consolidated in these financial statements. The fund balances of the Foundation as at its most recent fiscal year end are as follows:

	June 30, 2008 $ [000's]
Unrestricted funds	(498)
Restricted funds	
Available currently	12,185
Endowment funds	
Externally restricted	9,391
Internally restricted	12,013
	33,091

During the year ended March 31, 2009, the Foundation granted $24,897,000 [2008 - $35,925,000] to the Museum. Of this amount, $4,912,000 [2008 - $5,495,000] was recorded as deferred contributions *[note 6]*, $17,492,000 [2008 - $28,008,000] was recorded as an increase in deferred capital contributions in connection with the Renaissance ROM Project *[note 7]*, $679,000 [2008 - $414,000] was recorded as other deferred capital contributions *[note 7]* and $1,814,000 [2008 - $2,007,000] was recorded as deferred contributions *[note 6]*.

Amounts due to/from the Foundation are non-interest bearing and have no fixed terms of repayment.

12. Employee Benefits

The Museum has a defined benefit registered pension plan and other defined benefit plans that provide pension and other post-employment benefits to most of its employees. Pension benefits are based upon members' length of service and final three-year average salaries. Benefits are indexed to the extent that the annual inflation rate exceeds 4% in any individual year. Post-employment benefits include post-retirement healthcare and dental benefits. Details of these plans are summarized below.

The expense for the Museum's benefit plans is as follows:

	2009 $ [000's]	2008 $
Defined benefit plan	**963**	1,828
Other post-employment benefits	**606**	572
	1,569	2,400

The assets and liabilities of the plans are measured at the balance sheet date. The balance sheet identifies separately the amounts recognized in respect of the pension and non-pension plans. Information about the Museum's pension and non-pension plans as at March 31 is as follows:

	Pension		Non-pension	
	2009 $	2008 $ [000's]	2009 $	2008 $
Accrued liabilities	**53,680**	63,596	**3,891**	5,103
Market value of plan assets	**52,971**	57,610	**—**	—
Funded status - plan deficit	**(709)**	(5,986)	**(3,891)**	(5,103)
Unamortized transitional obligation (asset)	**(2,783)**	(3,360)	**1,337**	1,522
Unrecognized past service costs	**(2,149)**	(2,549)	**—**	—
Unrecognized net actuarial loss (gain)	**16,568**	18,785	**(1,345)**	183
Balance sheet asset (liability)	**10,927**	6,890	**(3,899)**	(3,398)

Included in the balance sheet asset related to the defined benefit pension plan is a liability of $1,031,600 [2008 - $950,100] in connection with supplementary pension arrangements.

The significant actuarial assumptions adopted to determine the expense for the Museum's benefit plans as at March 31 are as follows:

	Pension		Non-pension	
	2009 %	2008 %	2009 %	2008 %
Discount rate	**6.00**	5.25	**6.00**	5.25
Expected long-term rate of return on plan assets	**7.00**	7.00	**—**	—
Rate of compensation increase	**3.50**	3.50	**—**	—

The significant actuarial assumptions adopted in measuring the accrued benefit assets and liabilities of the Museum's benefit plans as at March 31 are as follows:

	Pension		Non-pension	
	2009	2008	2009	2008
	%	%	%	%
Discount rate	**8.00**	6.00	**8.25**	6.00
Rate of compensation increase	**3.00**	3.50	**—**	—

For measurement purposes as at March 31, 2009, an initial weighted-average increase in the cost of healthcare and dental benefits of 6.60% in 2009 was assumed decreasing to a 4.50% annual rate of increase after 2024.

The Museum's pension plan assets are invested in pooled funds that provide the following asset mix:

	2009	2008
	%	%
Cash and cash equivalents	**1**	4
Bonds	**51**	35
Canadian equities	**25**	32
U.S. equities	**8**	15
Other foreign equities	**15**	14
	100	100

Other information about the Museum's pension and non-pension plans is as follows:

	Pension		Non-pension	
	2009	2008	2009	2008
	$	$	[000's] $	$
Employee contributions	**912**	600	**—**	—
Employer contributions	**5,000**	4,485	**105**	111
Benefits paid	**2,728**	3,072	**105**	111

The Museum's 2008 and 2009 contributions to date were made in accordance with the January 1, 2008 actuarial valuation report for funding purposes. The Museum's final 2009 contributions will be made in accordance with the January 1, 2009 actuarial valuation for funding purposes that must be filed by September 30, 2009. The measurement date for the benefit plans was March 31, 2009.

In addition, the Museum contributes to a multi-employer pension plan. The Museum's contributions to the multi-employer pension plan for the year ended March 31, 2009 were $53,000 [2008 - $40,000].

13. Credit Facilities

[a] The Museum has a credit agreement with the Museum's banker, as follows:

- $5,000,000 demand revolving operating credit facility with interest payable at prime less 10 basis points [2009 – 2.40%; 2008 – 5.15%]. As at March 31, 2009, the outstanding balance in connection with this facility was $4,412,000 [2008 – $2,488,000]; and
- $2,000,000 letter of credit facility. As at March 31, 2009 and 2008, the Museum did not have any outstanding letters of credit.

[b] On October 5, 2007, the Museum signed a new credit agreement with the Ontario Financing Authority ["OFA"]. The credit agreement is comprised of a non-revolving fixed rate facility of $40,000,000 and a non-revolving floating rate facility with a maximum limit of $51,000,000. The fixed rate facility is divided into four tranches bearing interest rates of between 5.04% and 5.12%. The floating rate facility bears interest at a rate equal to the 30-day Ontario treasury bill rate plus 40 basis points. As at March 31, 2009, there was $40,000,000 outstanding with respect to the fixed rate facility and $16,840,000 outstanding with respect to the floating rate facility.

On March 31, 2009, the Museum amended its credit agreement with the OFA, which required that the proceeds from the sale of the planetarium land located at 90 Queen's Park be restricted towards the repayment of the credit facility. Of the proceeds, $15,000,000 was applied to the repayment of the facility on March 31, 2009 with the remaining $6,800,000 to be applied on March 31, 2010.

The minimum payments are due as follows:

	$
	[000's]
2010	8,000
2011	13,000
2012	10,700
2013	1,500
2014	12,500
Thereafter	11,140
	56,840

The credit agreement includes covenants which must be met by the Museum and, if not met, the OFA has the right to demand repayment of the outstanding balance.

[c] As collateral for the credit facilities, the Foundation has provided an undertaking to transfer all of its unrestricted donations to the Museum under certain circumstances. In addition, the Museum has assigned all payments from the Foundation restricted for the financing of the Renaissance ROM Project.

14. Financial Instruments

The Museum is exposed to foreign exchange risk with respect to contractual obligations payable in foreign currency and to interest rate risk with respect to its long-term debt. The Museum enters into derivative financial instruments to manage its risk exposure.

The Museum is exposed to credit-related losses in the event of non-performance by counterparties to financial instruments, but it does not expect counterparties to fail to meet their obligations given their high credit rating.

The Museum is exposed to interest rate risk relating to its floating rate credit facility.

15. Capital Management

In managing capital, the Museum focuses on liquid resources available for operations. The Museum's objective is to have sufficient liquid resources to continue operating despite adverse financial events and to provide it with the flexibility to take advantage of opportunities that will advance its purposes. The Museum has available lines of credit that are used when sufficient cash flow is not available from operations to cover operating and capital expenditures *[note 13]*. The need for sufficient liquid resources is considered in the preparation of an annual budget and in the monitoring of cash flows and actual operating results compared to the budget. As at March 31, 2009, the Museum has met its objective of having sufficient liquid resources to meet its current obligations.

16. Comparative Financial Statements

The comparative financial statements have been reclassified from statements previously presented to conform to the presentation of the 2009 financial statements.

As at April 1, 2007, the Museum has retroactively adjusted the financial statements to record deferred revenue related to membership fees where benefits are to be received in the future. As a result, deferred revenue and net deficit have both increased by $1,156,145 as at April 1, 2007. Ancillary services revenue and excess of revenue over expenses for the year ended March 31, 2008 has decreased and net deficit as of March 31, 2008 has increased by $621,568.

ROYAL ONTARIO MUSEUM
SCHEDULE OF OPERATIONS BY FUND
Year ended March 31

	2009				2008			
	Operating Fund $	Restricted Fund $	Capital Fund $	Total $	Operating Fund $	Restricted Fund $	Capital Fund $	Total $
				[000's]		[restated – note 16]		
Revenues								
Grants *[note 8]*	**22,737**	**3,279**	**—**	**26,016**	33,795	5,391	—	39,186
Admission fees	**8,715**	**—**	**—**	**8,715**	6,307	—	—	6,307
Museum programs	**2,060**	**—**	**—**	**2,060**	1,850	—	—	1,850
Ancillary services	**10,978**	**—**	**—**	**10,978**	10,080	—	—	10,080
Investment income	**(21)**	**21**	**—**	**—**	15	7	—	22
Donations - Gifts-in-kind	**—**	**898**	**—**	**898**	—	1,138	—	1,138
Amortization of deferred capital contributions	**—**	**—**	**10,731**	**10,731**	—	—	8,479	8,479
Other	**323**	**717**	**3,180**	**4,220**	721	282	1,326	2,329
	44,792	**4,915**	**13,911**	**63,618**	52,768	6,818	9,805	69,391
Expenses								
Curatorial and collections management	**9,926**	**1,286**	**—**	**11,212**	9,474	1,553	—	11,027
Building, security and visitor services	**10,571**	**257**	**—**	**10,828**	9,353	1,613	—	10,966
Ancillary services	**7,446**	**—**	**—**	**7,446**	8,323	—	—	8,323
General and administration	**2,952**	**—**	**—**	**2,952**	3,059	7	—	3,066
Education and public programs	**3,001**	**231**	**—**	**3,232**	2,531	142	—	2,673
Library and information services	**2,424**	**53**	**—**	**2,477**	2,112	114	—	2,226
Exhibition and gallery development	**3,000**	**—**	**—**	**3,000**	2,061	—	—	2,061
Marketing and public relations	**4,941**	**—**	**—**	**4,941**	3,800	—	—	3,800
Temporary exhibitions	**5,724**	**—**	**—**	**5,724**	4,116	—	—	4,116
Artifacts and specimens								
Gifts-in-kind	**—**	**898**	**—**	**898**	—	1,138	—	1,138
Purchased	**—**	**1,949**	**—**	**1,949**	—	2,240	—	2,240
Amortization of capital assets	**365**	**—**	**10,731**	**11,096**	288	—	8,479	8,767
Other	**—**	**12**	**3,180**	**3,192**	—	7	1,326	1,333
	50,350	**4,686**	**13,911**	**68,947**	45,117	6,814	9,805	61,736
Excess (deficiency) of revenues over expenses for the year	**(5,558)**	**229**	**—**	**(5,329)**	7,651	4	—	7,655
Net surplus (deficit), beginning of year	**(3,915)**	**974**	**931**	**(2,010)**	(11,566)	970	931	(9,665)
Net surplus (deficit), end of year	**(9,473)**	**1,203**	**931**	**(7,339)**	(3,915)	974	931	(2,010)

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